

ON *Exclusive in The Daily Carmelite*
PAPER by FREDERICK
WINGS O'BRIEN

THE DAILY CARMELITE

VOL. IV NO. 20-1 CARMEL-BY-THE-SEA: SATURDAY, JUNE 27, 1931 OFFICIAL PAPER 3c

In a play in San Francisco, Leslie Carter takes the lead as Mother Goddam. It's really a cussword, but, loth to offend the sensitive ears of people used to radio purity, the actors pronounce it on the stage, Moh-there Goh-dam. Of such is the kingdom of heaven.

§ §

Three thousand regulars, not extras, have been discharged in Hollywood studios, in two months, including the highest-paid performers, writers and directors. The old pantspressers blame Hoover. People just don't go to the talkies, as they useter. Too much hooley; claramarionbowdavistery. Real realism is sprouting in the worried hearts of the unemployed-stockbroken.

§ §

Eight American frippers were presented at the English court, at an infinite cost for togs, tips, trips and fripperies. The Dotters of the American Revelation were represented by their hard-boiled kids. A woman loves a king, or, better, a prince. I know a battered count who has towled the locks, and the fat purses, of a half dozen lineal descendants of American butchers and bakers and saloonkeepers, all Dotters.

§ §

California writers are to be awarded one gold and two silver medals by the Commonwealth Club of San Francisco, for the outstanding literary achievements of each year. The judges named know as much about literature, as Einstein does about necking. Also, the medals should have a solid metal, pawnable, value.

§ §

IN Los, the shoestring city of assassinations by lawyers, sadism, Aimee-Shuler Christianity, crooked bankery and real-toryism, Hollywood glitter, forty thousand families starve, unless fed by daily charity. The May county poor bill was nearly five hundred thousand dollars. Of this, probably, a third was stolen, mulcted in overhead, graft. The Red Cross overhead is, usually, half or more of the money collected. Oh, charity, what crimes are committed in thy shame!

("TUNE IN": Frederick O'Brien, Station KPQ, every Thursday evening at seven-thirty.)

Dancers from the Sea

In keeping with the summer theatrical season, Carmel beach will be the scene Monday night of terpsichorean revels, exclusive but slightly fishy. Performers will be the grunion fish, on one of their periodic visits.

The grunion, of the sand-smelt or atherine family, is a fish peculiar to California. It has rather unusual breeding habits. At certain seasons the shoals come into the sandy beaches during the high tides for two or three nights after the full moon. At full tide they come right on to the beach with the highest waves, bury their eggs in the sand at the edge of the water and make their way back into the sea. Their gyrations during these manoeuvres constitute the "dancing."

The places where the eggs are buried are not reached by the waves until the high tides of the next full moon, when a new crop of junior grunions are ready to go to sea. Their dancing careers begin when the first wave sweeps over them, beckoning them to watery depths.

(Doubting Thomases are referred to the Harrison Memorial Library where the research expert of this paper spent hours ferreting out the foregoing morsel of interesting but useless information.)

Scout Haven

M. J. Murphy, Inc., have been awarded the contract for the Boy Scout House to be built on Mission between Eighth and Ninth, and plan to start construction Tuesday morning. The contract price was approximately thirty-eight hundred dollars. Funds provided by public subscription are nearly adequate for the purpose, but further donations will be welcomed by the committee (L. H. Levinson, treasurer.)

Of rustic construction, with pitched roof and beamed ceilings, the Scout House will contain a main assembly room, kitchen and shower baths.



CALISTA ROGERS

Soprano, in recital at the Denny-Watrous Gallery this evening and tomorrow.

"If Music be the Food..."

Being GALT BELL's weekly article on the theatre.

"One, two, buckle my shoe"

In the pool the other day a little girl was learning to swim. She was kicking wildly and her arms were moving in all directions. Her head bobbed under the water and she came up coughing and sputtering. Her instructor, an older girl, pulled her out and said, "Watch." She then moved her own arms over her head in easy rhythmic movements. The little girl was able to follow. The older girl then held on to the rail and kicked in time. She explained when and at what time to breathe and throwing her pupil into the water again continued the lesson with better success.

"Three, four, open the door"

Germany has an actor by the name of Moissi, by many considered a "school" in himself. So skillful is he that it is almost as useless to attempt an analysis of his methods during a performance as

—CONTINUED ON LAST PAGE

**WALDVOGEL
STUDIO MOVED
TO ASILOMAR BLVD.
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AT HOME TO VISITORS
NINE TO FIVE**

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Personalalia

EDITED BY S. L. H.

Colonel Charles Erskine Scott Wood and Mrs. Wood (Sara Bard Field) were in Carmel yesterday, the guests of Lincoln Steffens. They had luncheon with Mr. and Mrs. Robinson Jeffers, spent a part of the afternoon with the O'Sheas at the Highlands. At Los Angeles last Sunday, Sara Bard Field spoke at the W. I. L. Convention, sped the Disarmament Caravan on its way. She said, "I am all for peace, will join every peace society which will admit me; but we shall never have peace until we face and meet the economic causes of war."

Mr. and Mrs. Frank Wickman entertained a large number of friends at a reception last Thursday evening in honor of Miss Calista Rogers, her mother, Mrs. Winthrop Rogers, Miss Margaret Tilly, the pianist, and Ralph Lindsley, Miss Rogers' accompanist. Miss Ada Howe Kent gave a dinner for the guests of honor before the reception.

Maynard Dixon, San Francisco artist and painter, well-known in Carmel, is in St. Luke's Hospital in San Francisco, recovering from injuries received in an automobile accident which occurred Sunday. His car plunged off the highway near Santa Cruz and turned

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LOST—Liberal reward for eye-glasses found in post office box Wednesday. Phone 352-J or write Box 116. f2x

LOST—Lady's gold watch on beach Thursday morning. Reward. Notify Box 1611 or Telephone 628. f-2

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M. Smith

over. Mr. Dixon was quite seriously injured.

Kathleen Parlow, violinist, and Margaret Tilly, pianist, will appear in joint recital at the Denny-Watrous Gallery two evenings in July—the eighteenth and the twenty-fifth.

Mr. and Mrs. Edward Kuster have just returned from a trip to San Francisco to get "props" for next week's production of "Karl and Anna."

Mr. O. W. Bardarson has left to attend the National Educational Association convention at Los Angeles and will return next week.

Mrs. R. W. Covington, Bowling Green, Kentucky, has opened her Carmel house for the summer.

Miss Hortense Berry returned this week from a two weeks' vacation spent with her sister in Palo Alto.

Mr. and Mrs. Aston Knight and their family are expected to return to Pine Inn early next week.

EXHIBITS

All too rarely Stanley Wood exhibits in Carmel. He is one of the town's authentic artists, now nationally recognized, awarded prizes, but seldom in evidence. More than usual interest therefore, attaches to an exhibit of his recent water-colors, to open in the Denny-Watrous Gallery on Thursday, July second. Included in the exhibit will be drawings shown for the first time.

An exhibit of illustrative material by Philip Nesbit opens today in the Seven Arts Gallery. The medium is water-color, the subjects varied, with two general groups: illustrations for a children's book (to be published in the Fall) and sketches of native life in Tahiti and Haiti.

The exhibit opens at ten this morning; tea will be served this afternoon from two to four.

LECTURE

Arrangements are being made for a lecture in Carmel at an early date by Hazel L. Zimmerman, San Francisco financial advisor and contributor to The Daily Carmelite.

BUILDING

Miles Bain has under construction a five-room English-type residence for H. D. Kerner, on Carpenter street near Third. Mr. Kerner is connected with the Carmel Laundry.

To Our Present and Prospective Members:

ARE you one of the hundreds of Carmel residents who have so often expressed the wish that Carmel had one source of food supply that is thoroly safe, clean and sanitary so that your family's health can be better safe-guarded;

—that prices ALL of its merchandise fairly and uniformly;

—that does not hesitate to discuss with you the relation of its retail prices to its wholesale cost; and

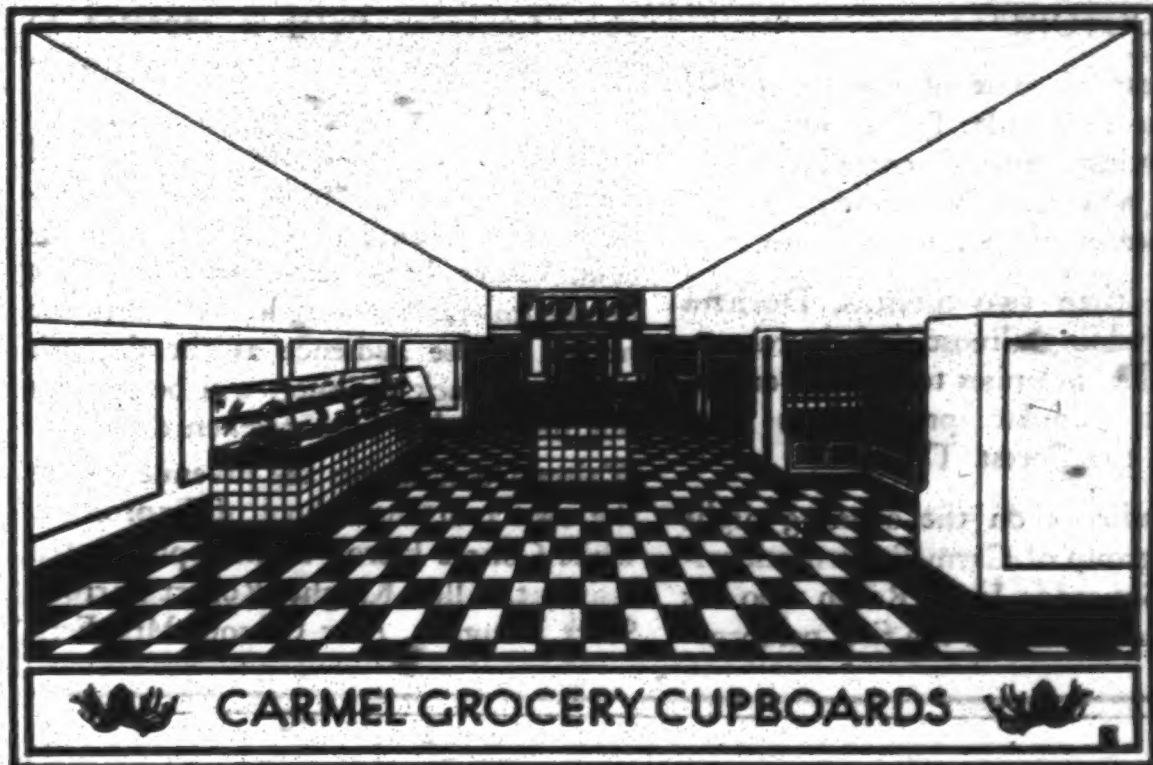
—whose stock is CERTIFIED as to quality by authoritative data instead of baseless claims?

You want such a store. You will have a definite, interested reason for patronizing it because you know that the return in dollars and cents to you is far greater than you can hope to save by trying to keep up with the few, scattered cut-price items which are but lures to unidentified goods, over-priced to the limit. Are you tired of the "over-the-hill" alibi for excessive prices? Then now is the time to lend your support and encouragement to CARMEL GROCERY CUPBOARDS by purchasing one of our Investment Contracts and interesting your friends in doing likewise.

Permission has been granted us by the State Commissioner of Corporations to issue a total not to exceed 150 Investment Contracts, at \$100.00 each.

The permit specifies and approves our agreement with the Bank of Carmel which designates said Bank the sole depository of all our store's funds. This agreement expressly provides that our entire gross receipts be deposited daily with the Bank. The Bank agrees with us and with our members to deduct 3% of all such deposits from our account, to hold same in a separate account over which CARMEL GROCERY CUPBOARDS, INC., has no control and to distribute the said three per cent in equal shares to the holders of Membership Certificates each quarter at the bank in cash. By this arrangement the Bank becomes the responsible agent for the performance of our contract with the members.

Architect's and contractors' plans are now complete and a suitable



building will be immediately erected on Ocean Avenue, especially designed to accommodate our unique and modern store plan.

WE ARE GLAD TO REPORT THAT A NUMBER OF CARMEL'S MOST PROMINENT RESIDENTS AND BUSINESS PEOPLE ARE NOW MEMBERS. Their names will be cheerfully given in a personal interview, as will any further information that you may require.

We wish to point out that our entire plan is essentially a very simple and uncomplicated one. It is simply the essence of good merchandising principle which recognizes the known value of the volume resulting from the combined purchases of 150 families.

Those of you who have paid your subscription to the Bank of Carmel are requested to urge your friends and neighbors who are eligible for membership to send in their subscriptions at once as our membership list is strictly limited to 150 families and only one membership to a family.

We wish to be quite frank in saying that solicitation of your subscription and support is not based on any appeal to your sense of community welfare or civic duty. That better uniformity of prices and quality in other stores, also far higher standards of competition and sanitation will result from our operation is too evident to need emphasis here. Frankly, our appeal is directly to your POCKET-

BOOK. You cannot even approximate the savings guaranteed under our plan by any other means at your command.

We wish to correct the impression that some people have, that the three percent referred to means the return on your hundred dollars is limited to this percentage, or that it refers to a discount on your purchases. Briefly, three percent of our GROSS RECEIPTS, which means three percent of ALL the money spent in our store by both members and general public, is held by the Bank of Carmel and distributed by them in equal shares to the Members Only. So that if the members only, spend the average of \$14.00 per week, the weekly average of salaried Federal employees, in the store for combined meats, produce and groceries, the Bank will return to each member \$21.84 during the year or better than 21 percent on the \$100.00 investment. Should the general public give us the same volume of patronage as our members the Bank will return to each member \$43.68 or better than 43 percent on the \$100.00.

If you have not received your copy of our prospectus which explains the entire plan in detail please drop us a card or phone Mr. Brooks at Carmel 7.

Will we call and discuss your membership with you personally? Certainly, with pleasure. Just drop us a card, or telephone 7, telling us which day and hour is most convenient.

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HERBERT HERON, Vice-President

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Carmel-by-the-Sea, California

"YES, DOCTOR!"

With a cast of some of the finest talent on the Peninsula, Elliott Durham's swift moving musical comedy, "Yes, Doctor!" will open Wednesday at the Forest Theater for a four day run.

For more than two months, Durham has been holding almost nightly rehearsals for what promises to become one of the most popular productions ever staged at the Forest Theater.

In the audience on the opening night will be a group of Carmel's own celebrities and Governor James Rolph who has been invited to attend the first perform-

ance. Governor Rolph is expected to bring with him several other state officials to view the show.

Two members of the cast who have had many years of professional stage experience take leading parts in the production. Claire Lee, red-haired, vamping Orpheum star will sing her way into the hearts of the audience as the doctor's daughter. Jack Gribner, will be the shy but nevertheless love-stricken doctor.

Walter Doolittle has the juvenile lead as the owner of the School of Expression, while Connie Heron is the sophisticated assistant. Allen Knight, Robert Parrott, Scott Douglass, Alex Gibson, Mrs. Fern

SATURDAY, JUNE 27, 1931

Hyde and Marion Minges make up the rest of the cast with a chorus of fifty in unique dances and songs.

Another feature of the production will be Billy McConnell, well known dancer with a large following on the Peninsula who will supervise the dances and also do a solo.

The scenery, simple but distinctive will form a splendid background for the production. Several murals have been painted by Moira Wallace.

Due to the fact that a capacity house is expected at every performance, patrons of the Forest Theater are urged to make their reservations at once. Tickets are for sale in Carmel at Staniford's drug store and in a ticket office at Dolores and Ocean.

"KARL AND ANNA"

The Studio Theatre of the Golden Bough is a beehive of industry this week-end with final preparations for the opening of "Karl and Anna" on July second. Hammers are pounding and paint brushes are flapping under the capable direction of Peter Friedrichsen. Mr. Friedrichsen has given great care to associating the atmosphere of the sets with the psychological action of the play. In the first scene, the Russian prison camp, there is an opening in the stone wall. This looks out over the endless waste of the steppes and typifies the freedom that is the prisoners' constant dream. The general arrangement of this set is a foreshadowing of the arrangement that is followed out in the next two acts. This is very important to the development of the plot.

In the prison camp Karl first hears of Anna. Listening to the description of her home, it is natural for him to picture the imaginary objects in corresponding position to the prison setting. When Karl finally enters Anna's kitchen in the second act, we are as prepared for the scene as he is. First by Richard's detailed description, and secondly by Friedrichsen's clever association in arranging the stage properties in the two scenes.

Both the cast and staff of the theatre are enthusiastic over the prospects of "Karl and Anna". This will be the first performance on the West Coast of any version of "Karl and Anna," and, barring the New York Theatre Guild's unsatisfactory adaptation of the original, the first performance in America of this extremely popular European success. Saturday the ticket sale begins in the box-office across from the Post Office for this production of "Karl and Anna", playing in the Studio Theatre of the Golden Bough on July 2, 3, 4, and 5.

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SANTA BARBARA LEADS THE WAY

(Second article on the Community Arts
Association of Santa Barbara.)

The Music Branch of the Santa Barbara
Community Arts Association offers this
year the eleventh season of symphony
concerts by the Los Angeles Philhar-
monic Orchestra and the fifth season of
concerts for Santa Barbara school stu-
dents; the sixth season of the Artists
Series with Jascha Heifetz, violinist,
Elisabeth Rethberg, soprano, Jose Iturbi,
pianist, and Gregor Piatigorsky, 'cellist;
the fifth season of the Chamber Music
Series with Aguilar Lute Quartet, the
Society of Ancient Instruments, and
London String Quartet.

Obviously it is not possible to offer
concerts of this type to Santa Barbara
without incurring a deficit and in addi-
tion there is the deficit incurred in giv-
ing instruction to a group of scholar-
ship students as well as the deficit in-
curred in the eight week season of Sum-
mer concerts by the twenty-eight piece
Santa Barbara Band the cost of which is
defrayed by the Santa Barbara Founda-
tion from the income from a fund given
by Major Max C. Fleischmann for this
purpose.

However, this policy of the Music
Branch in bringing to Santa Barbara the
first presentation of the world's great-
est artists as well as the other events
it presents has resulted in making avail-
able to residents of Santa Barbara and
the visitor within the gates a variety
and diversity of musical fare that is
probably not true of any other city in
the country of less than a quarter of a
million population and has proved one
of the greatest cultural attractions.

The Santa Barbara School of the Arts
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lus to the student body. Each class be-
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THURSDAY — J 2

FRIDAY — U 3

SATURDAY — L 4

SUNDAY — Y 5

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GALT BELL

from page one
it would be to learn surf-board riding
by watching an Hawaiian from the
shore. Arthur Hopkins describes him in

a little book called "How's Your Second
Act", wherein he attributes Moissi's
powers chiefly to an uncanny concentra-
tion. Moissi visited this country sev-

eral years ago and to hear him, even
in an imperfectly understood language,
was to be transported beyond the con-
fines of the play and the theatre. Upon
what was he concentrating?

"Five, six, pick up sticks"

About the same time as Moissi's visit
to New York, Ansky came to San
Francisco and produced "The Dybuk"
at the Temple Emanuel with a group of
local players. "The Dybuk" is a very
difficult play to present, based as it is
upon an old Hebrew legend and subtle
in the extreme with strange nuances. It
is true that six months were spent by
Ansky in its preparation, but to offset
that fact most of the players were very
inexperienced. Yet this production car-
ried throughout and in every part and
detail, the very essence of the quality
and illusion of an individual perform-
ance by Moissi.

"Seven, eight, lay them straight"

From these three examples of the swim-
mer, Moissi and "The Dybuk" can we
hazard a tentative analysis of any un-
derlying principle or method pertinent
to our every-day use and need?

The performance of the expert swim-
mer, Moissi and "The Dybuk" at least
had one element in common. They each
followed a plan. From the simple co-or-
dination of six body movements to the
complex co-operation physically, men-
tally and emotionally of twenty people
there was order instead of chaos. Instead
of accident there was a plan. And that
plan in each case was based upon some-
thing definitely akin to a musical prin-
ciple. From the relatively simple move-
ments of the swimmer to the complex
group movements of the company there
was definite timing and definite
rhythm. Plus the simple timing and
rhythm of the swimmer the players
presenting "The Dybuk" expressed a
variety of rhythms and timing in their
movements and their speech. They in-
troduced in their voices not only timing
but melody, counterpoint and harmon-
ies. They obeyed and followed musical
principle in their phrasing and shading,
pause and crescendos. Nothing was left
to chance. Every detail of their per-
formance was accounted for by previous
design and rehearsal. To settle the de-
tails as well as the large movements of
"The Dybuk", Ansky and his band
must have had to submerge themselves
very deeply in their material. Instead of
representing it they had to be it.

If Arthur Hopkins thinks Moissi's con-
centration uncanny, perhaps he is right.
So also might seem the concentration of
"The Dybuk" company. Perhaps to fol-
low and execute such carefully designed
performances produces such concentra-
tion.

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